

Rifle comix

A WRFL-FM Program Guide

JUNE 1988

Lexington, Kentucky

INSIDE

The Flaming Lips/
Adrian Belew

Program notes
and summer
updates

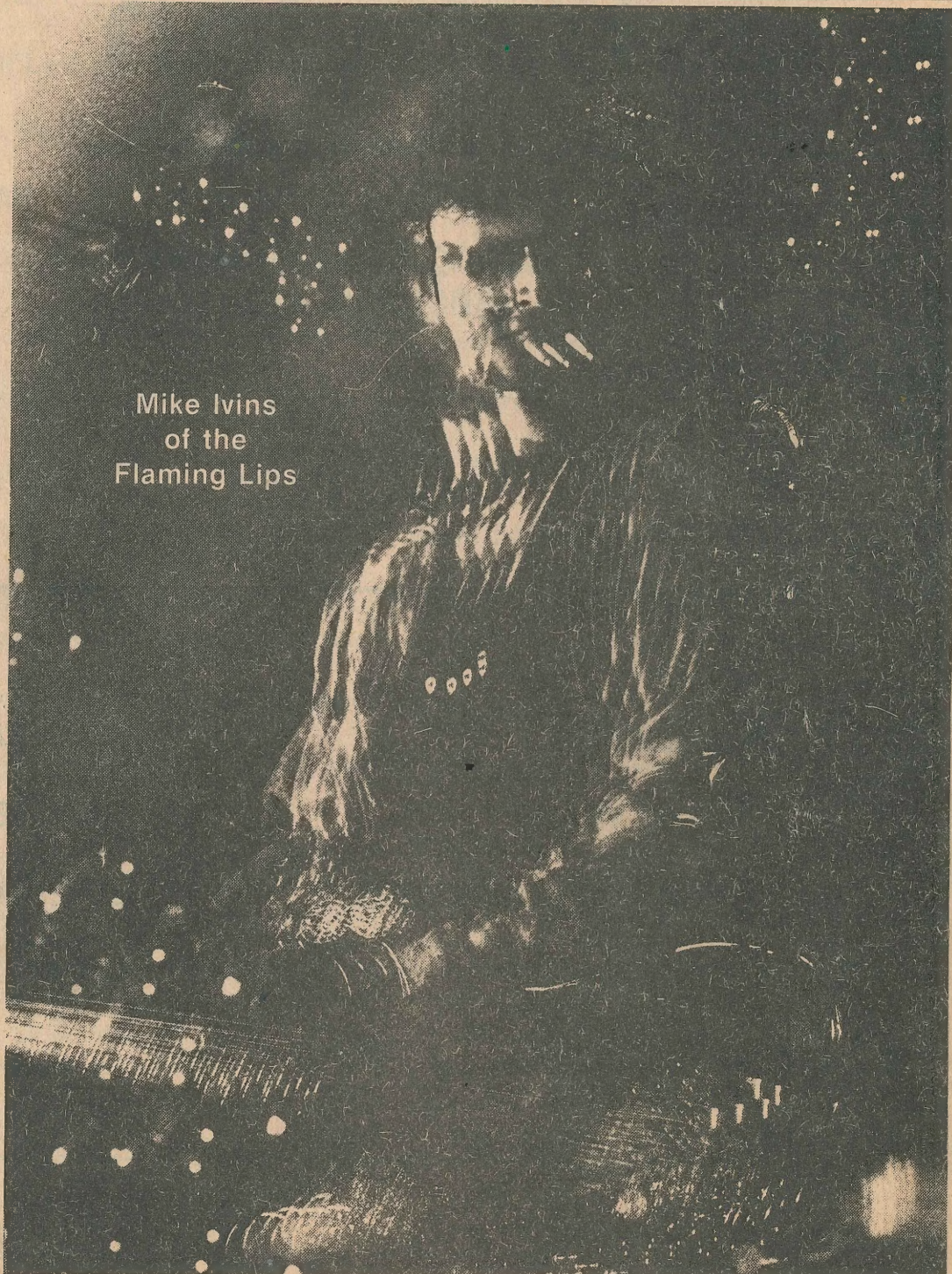
Richard Hell's Homeboys
Lexington bands'
Family Tree

Stealin Horses/
Paul K. and the
Weathermen/
Velvet Elvis/
Bloated Floaters

WRFL block
jocks tell all

In Review: Tar
Babies/White Zombie/
Sugar Cubes/Die
Kreuzen

Mike Ivins
of the
Flaming Lips



babylon babylon

**117 N. Limestone
Lexington, Kentucky
(606) 252-3222**

JUNE

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RIFLE COMIX

A WRFL PROGRAM GUIDE

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Rifle Comix is published periodically (now and then) by WRFL-FM, Radio Free Lexington at the University of Kentucky. It is a program guide for the station and a forum for exploration of topics pertaining to music and all which that implies. The staff invites interested contributors to contact the station at (606) 257-4636.

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SPECIAL THANKS GO TO
SCOTT WARD AND THE
KENTUCKY KERNEL
OFFICES FOR THE USE OF
THEIR PRODUCTION
EQUIPMENT.

Program Notes

From the desk of RFL PD Mark Beaty

"You're only as good as your last record."

The old industry maxim constantly confronts performing musicians with the brutal reality of changing times and changing tastes among their audience, the record-buying public. Resting on laurels in this business brings on obscurity faster than you can say Haircut 100 (who?)

The same goes for radio. WRFL enjoyed an impressive debut in the Spring. We couldn't handle all the phone calls. We've seen a quantum increase in the number of requests for new records to be played at the station and retail tracking also indicated that Lexington is paying attention to UK student radio.

It is still way too early to tell what the total impact of this radio station will be but one thing that is certain is that WRFL must continue to innovate and challenge our audience. The initial success of the station is the result of the efforts of our staff to offer the most challenging and professional programming possible. Continued success requires that we not only live up to this standard but that we exceed it.

For the Summer of '88, WRFL will offer several program changes. We have added two new block programs: "Between the Cracks," a look at underground music from the 1960's to current time and "Smash Rhythm," designed to showcase new dance-oriented music. Look for both of these in the weekend block schedule along with established favorites like "The Blue Yodel Radiotime Cafe" and the WRFL "Jazz and Blues Flight."

In addition to the new blocks, WRFL has changed the air times for some of the current block programming to lend more consistency to our format.

I want to thank all the people who came out and offered help for the summer at WRFL. Many of these folks will be on the air soon and we are proud of the job they have done to acclimate themselves to the somewhat chaotic pace of our station.

In sum, WRFL is working hard to insure that you, the listener, have access to the best programming possible. We don't intend to stop for a minute in our efforts to air a fresh and exciting format. We want you to listen, of course, but we also want you to comment. Let us know how you think we are doing. Call up or drop by the studios. Make sure that we are as good as you want us to be.

-Mark

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257-4636 for more info.

RICHARD HELL'S HOMEBOYS

Music news from Lexington, Kentucky

Stealin Horses -

Lexington band takes its turn

The first time I interviewed Kiya Heartwood, it was in the cramped back room of Cafe LMNOP, which was packed with broken red leather banquettes, fast food wrappers and blown bass cabinets. I couldn't find anything to lean on with my notebook. My notes were terrible - there probably wasn't a complete direct quote among them. The members of her band, Radio Cafe, stood around tuning and helping flesh out answers to my questions. (Radio Cafe was putting out a single and we were doing a story on the band.)

Kiya Heartwood's songs and voice were the focus of Radio Cafe, which also included some of the best-known Lexington players: Sam Gillispie, guitar; Tom Thompson, bass and Gerald Distaht (a.k.a. "Jah Distant"), drums.

What I liked about Kiya Heartwood's music then was that she could sing like Bob Dylan. And patti smith. I liked that her songs had some tangible, coherent story to the lyrics, unlike most local bands, which were either doing very bad Gang of Four imitations or covers.

Kiya Heartwood is still a story-teller. She sings like Kiya Heartwood now, not Bob Dylan or patti smith or anyone else. This is evident in the unrestrained vocal style in her band's new video.

I didn't go to the now legendary last night at Cafe LMNOP, where Radio Cafe and I.S. played the biggest crowd the club had ever seen. When the cops came to shut the place they disliked so much down for one last time, and Radio Cafe's Sam Gillispie - performing in the best spindly-legged grandmother drag a guy from Georgetown, Kentucky could muster - said "The problem with this town is that there are too many fat cops" into the mic as one particularly porcine blue butt was draped over the edge of the stage, the arms attached to it trying to pull band members offstage.

The band that Radio Cafe evolved into is called **Stealin Horses**, and Kiya Heartwood's partner in the

venture is drummer Kopana Terry. Heartwood was nervous about the band's new drummer when Terry joined the band. There had been two drummers in rapid succession and well, Heartwood's confidence in people was probably shaken. Kopana helped her put it back by turning out to be a great drummer and a great friend.

Stealin Horses left Lexington about 2 years ago, to work on demos in Nashville. They lived in a trailer in West Liberty, Ky. and commuted to a studio in Nashville. They worked with Lexington players Paul K., Tom Thompson, Gerald Distaht and Kelly Ritchey while getting the demos ready. They have recently moved back to Lexington, the bad experiences in Nashville documented in a new song called "Heartbreak Town."

The most important thing Kiya Heartwood ever said to me was "You never get a turn if you don't get in line."

The old brown Fender with the Daniel Boone stickers that Heartwood performed on with Radio Cafe is on a guitar stand in her room. She plays it when she writes - she's got a few more guitars now, including the red acoustic on the cover of the CD. Arista Records - home of patti smith, Lou Reed and Whitney Houston - is releasing the first Stealin Horses record this week nationwide.

Stealin Horses as a name could be a reference to the ritual of Indian youths stealing another tribe's horses as a rite of passage and a show of courage.

The first time I interviewed Kiya Heartwood, she wanted to be a musician and I wanted to be a writer. She plays her stories all day long now. I type brochures used in marketing.

You never get a turn if you don't get in line.

-Kakie Urch

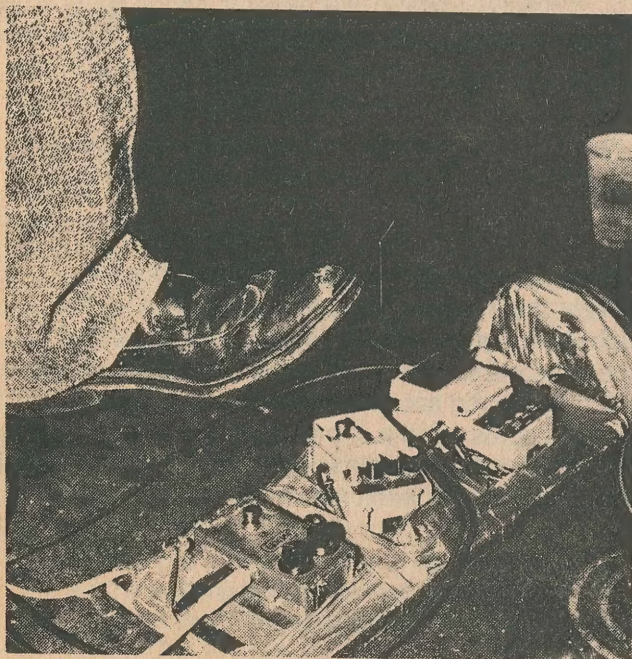
RICHARD HELL'S HOMEBOYS

Since it's January release, the debut **PAUL K. AND THE WEATHERMEN** LP Patriots has been well-received at college stations around the mid-west and up north - clocking in at number 7 on WNUR's playlist at Northwestern and in heavy rotation at CKLN in Toronto and KFAI in Minneapolis.

But, in the wake of this success, the band has already finished recording their second album - as yet untitled but due out in the fall - including such live hits as Highway Zero and Amphetamines and Coffee (not to mention that Dizzy Gillespie cover).

Live, the Weathermen are still unrelenting. Recent out-of-town shows included an unprecedented encore by K - "Pretty Boy Floyd" - when fans at the new Tewligan's in Louisville stood on the tables, drinks high in the air as if to toast the band for just one more.

The Weathermen will meet up with Die Kreuzen again early this month for showings in D.C and Philly.



Paul K. works out his effects board. (Some members of RFL still wonder what goes on underneath all that duct tape.)
Photo by Mick Jeffries

Louisville's **SHAKING FAMILY** was this year's winner of Decent Exposure, sponsored by WKQQ and Breeding's Bar, but the contest itself was tainted by a year-old misunderstanding concerning 4 ATM microphones.

Lexington band **9 LB. HAMMER** and Richmond-based **VICE** both entered this year's contest, submitting demo tapes to Q.

It was announced on Q in February that 9 LB. HAMMER's tape was chosen 4th out of 12 and that the band would compete at Breeding's to win airplay, equipment and recording time. But two days later, both bands were notified by Ron Mays at Q that they were ousted from the contest because in January of 1987, after a double-bill at Breeding's with VICE and 9LB. Hammer, Doug Breeding was missing \$800 in mics.

Scott Luallen of 9 LB. Hammer says the band denies the accusation and that they are taking court action against Q.

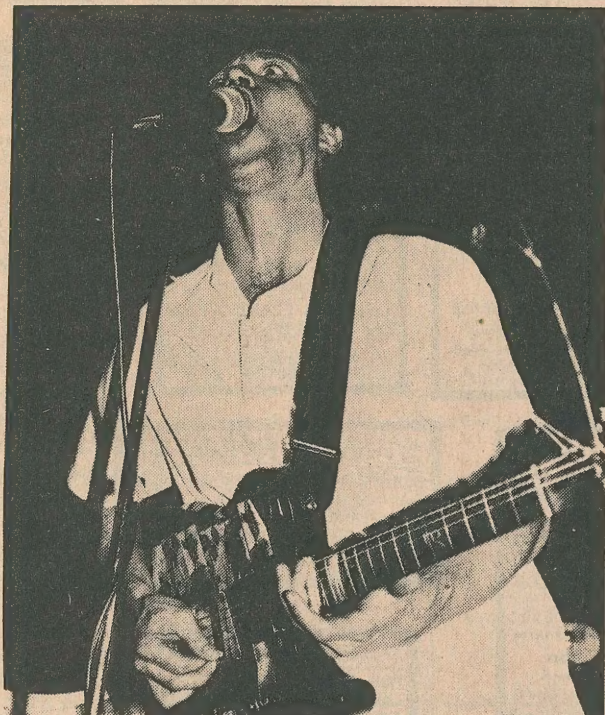
VELVET ELVIS' Enigma Records release is finally out in the racks and in the RFL playbox. The band celebrated with fans at Cut Corner Records giving out free copies and signing autographs even.

The album itself consists of all originals and features an already hit-list of "When It Comes" and "Something Happened Today." The back photo was taken by Lexington photographer Guy Mendes.

After the big event, Velvet Elvis stuck around the Bluegrass for a while opening for Walk the West in Louisville during Derby Week. Now they are missing in action somewhere in the south.

Frontman Carter Suter and bassist John Croxton have joined forces again with Jack Gron on drums and they're calling themselves the **FREE RADICALS**. The Free Rads debuted at Babylon, in front of Paul K. and the Weathermen, with a skin-tight set and a following. It was an impressive set and hopefully these guys will stick around longer than the short-lived Hooligans.

In the last Rifle Comix Matt "T-Baby Cameron/Harold Jeeter" Patterson, lead singer of the **THE JEETERS**, told us that he had just bought new studs for his navy blue blazer and a new guitar. But the Jeeters played their final gig last month. Maybe T-Baby plans to sport his studs and play his guitar solo from now on.

RICHARD HELL'S HOMEBOYS


George Glasscock (left) and Lawrence Tarpey share the stage as lead guitar and frontman for the Bloated Floaters.
Photo By Mick Jeffries.

THE RESURRECTED BLOATED FLOATERS

have wasted no time since their debut onto the scene in December. The band has already recorded their second demo tape and is shopping it around after turning down an offer from Subcore Records in Seattle. Featured on the tape are Tarpey's "Sign of the Cross" and Glasscock's "Arrangement for Your Blues," with Elise Engelberg, formerly of the Jeeters, on violin.

The Floaters have also been packing them in around town and in Louisville. Drummer, Brian Pulito, sat in with frontman and guitarist for SS20 at a gig in Louisville. The trio called themselves the Jughead Apaches.

THE METROPOLITAN BLUES ALLSTARS' new LP, *Trying Times*, is mostly originals with a Curtis Mayfield cover and "Little Red Rooster." Of the originals, Caroline Dahl's piono instrumental,

"Bluegrass Boogie Woogie," is a most interesting departure from their expected guitar sound. The Allstars frequently play at Breeding's and will play at Babylon Babylon this month.

Recording seems to be the main emphasis for most Lexington bands these days. Ex-REBEL guitarist Billy Quinn has even taken it one step further.

After the Rebel split, Quinn started playing around with his mixing board and his effects rack and now he's turned producer. He made The Resurrected Bloated Floaters first demo tape and a demo for Quixotic. If you're interested in doing some recording yourself call 233-1568 for more information.

One Big Happy Family

THRUSTERS/RED INTERIORS; BRADLEY

PICKLESSEIMER (VOX)
WILLIE SHUMAN (gtr.) BOB
PLUNKETT (drums) BRIAN
MOORE (bass) BECKY
STURDIVANT (sax) Lex's
1st punk band - a shocking
transvestite cabaret
act w/ glam guitars.
featured at Bradley's own
CLUB AU GO GO. Red Int.
lineup had Mike Burch in
lieu of MOORE [A]

NO

EXCUSE; T.B. TANTRUM
(Tony Briggs) vox
KATHY WEISMAN (drums) ARNDY
WEISMAN (gtr.) CARTER SUTER
(gtr. vox) JOHN CROXTON (bass)
JEANIE (keybd) they re-unite
periodically and always deliver
orig. known as "sex crimes"

the USERS;

GERALD DISTAD (drum)
TOM THOMPSON (bass)
SAM GILLESPIE (gtr.)
JOHN CONSIDINE (vox)
hot angry punk rock [B]

the N

DAN MIKOWSKI (gtr.) SCOTT
STOESS (bass) RICK BENNETT
(drums) hook. infested
Jazz - pop. The N
covered Police & Gang of 4
their self-released EP is
a very rare find.

Yo'MAMA/the HEAT; These

are basically the
seeds of Velvet
Elvis, featuring, as
they did, DAN TRISKO
BASICALLY COVER
BANDS, both [C]

CHINESE; this band was without doubt

a rallying-point for many people in the local
underground. CARTER SUTER (gtr. vox) JOHN
CROXTON (bass) GERALD DISTAD (drum) KAREN M.
(keys) SAM GILLESPIE (lead gtr.) Much missed
released studio live cassette [D]

the RE-SISTERS

KAREN VANCE, KIYA HEARTWOOD
KELLY RICHIE first female
band to play alternative
rock in Lexington.

VELVET ELVIS

SHERRY MCGEE
(drums.) DAN
TRISKO (gtr. vox)
JEFF YUKOWSKI
(keybd, gtr.) Scott
STOESS (bass,
replaced original
bassist John
Clarke). Yukowski
was originally in
the seminal Lex
punk group the
PODS w/ Rick
Rizzo (now of
11th Dream Day)
then he joined
SPREE 33, a
group Sherry
McGee would
later join. TRISKO
and STOESS both
have musically
visible pasts.
Velvet Elvis has
released 2 fine LPs

VALE OF TEARS

#1, #2; TONY
BRIGGS (VOX).
WILLIE SHUMAN
(bass) JERRY
COOPER (drums)
STEVE ARNSTON
(gtr.) first gig
as "the Unknowns"
opening for P. Fogs
at Praitown Cafe

the SICK

DEL PRUITT
(drums.) MARKEL
TUMLIN (bass)
PAUL K (gtr.)
together a
short time, played
a few gigs at
REBOP and CLUB
AU GO GO [E]

JOIN HANDS

KEENAN LAW-
LER gtr. CARTER
SUTER bass.
ANDY PARRISH
drums. ersatz
U2, Echo etc.
often quite good.

RADIO CAFE; KIYA

HEARTWOOD, GERALD
DISTAD (drums) Tom
THOMPSON (bass) Jim PAT
TURNER later replaced
DISTAD, AND was himself
replaced. ALSO SAM
GILLESPIE on lead guitar.

TWO SMALL BODIES

FROM FRANKFORT -
VERY CONSISTENT IN
LINEUP & SOUND. EVEN
GOT INTO SPIN! CHRIS
CASEY, JOE LEFFRON (gtr.)
JEFF DUNCAN (dm) [F]

the INSURGENTS;

PAUL K (gtr.) BRIAN MOORE (bass)
DEL PRUITT (drum) basically inept
PUNK ROCK notably only for lineup

PLASTIC FANGS;

Same lineup
as the SICK
one year earlier
this band had
a sloppy, poorly
produced sound until
the release of CLOAK &
PAGGER cass., but the
songwriting was
uniformly good. [G]

I.S.; CARTER SUTER,

str. vox.
JOHN CROXTON (bass) GERALD
DISTAD (drum) MIKE BOTAS
(lead gtr.) Originally IDIOT →
SAVANT until they found a
band already using that name.
I.S. were the local favorites
for quite awhile, before signing
with SPLAT records who
badly mismanaged the band.
later, bassist Jacques replaced
CROXTON. The legacy of the Chinese

STEALIN HORSES

KIYA + ... by the time of
the new name, the Horses
had KOPANA TERRY on drums
and Sam Gillespie on his way
out on gtr. Released cassette
BALLAD of the PRAITOWN CAFE

DECEMBER'S CHILDREN

PAUL SINETH drums. CHRIS
WIREMAN gtr. DAVE DECEMBER
bass - very loud [H]

SLUMLORDS

SCOTT PAYTON
(VOX) JIM PAT
TURNER (drums)
replaced later
by Del Pruitt and
Jerry Cooper.
Original drummer
John Cox didn't
last long - he is
now in San Fran.
Bass was mostly
Cathy Luellen.
gtr. by Kenny
Jones, and later
John Thomas; i think

ACTIVE INGREDIENTS

BRIAN MOORE (bass) DON
WOODEN (drums) KENNY
HILLMAN (gtr.) LAWRENCE
TARPEY (VOX). released
2 maxi-singles... got on
lots of compilation... got
good national reputation...
pals with Jello Biafra...

the JOHNSONS

PAUL K (gtr. vox)
MARKEL TUMLIN
(replaced by Jim
Bach and many
others) (bass) and
Tim Welch (drums)
released many
tapes. played
many gigs [J]

EAST COCKER

JOEL CRISPIN
(gtr. vox) KEENAN
LAWLER (gtr. vox)
Tim Welch -
replaced by Rob
McGregor (drum)
JAMIE TITLE
(bass) original
lead guitarist
was Jeeter
Johnny Johnson!

the JEETERS

ROOTS - COUNTRY
MUSIC
FOR ROCK
AUDIENCES
MATT PATTERSON
JOHNNY JOHNSON
GERALD →
DISTAD replaced
by PHARREN X
& Matt-bass

HOOLIGANS; SINETH, +

CARTER SUTER, NEIL SOURILL
(gtr.) TOM THOMPSON (bass) very
SOLID RHYTHM SECTION [K]

BLACK SHEEP / 9 LB.

HAMMER; SCOTT LUALYN
VOX. TONY MYRICK (drum) replaced
by DAREN X. Bart played bass
replaced by Brian Moore.
Blaine handles gtr. Released
a song on "It Came from the
44250" comp.

VALE OF TEARS

BRIGGS and SHUMAN
are now flanked by
Tootie Shipley on gtr.
and Becky Sturdivant
(former Thruster) on
Sax. Del Pruitt is
handling drumming.
They are hot & loud,
with an lp, comps,
and a few singles
behind them. Truly
the standard bearers
of Lex. Underground.
Newly detoxified,
lets hope they live
long and prosper [L]

HAPPY DEATH

BRAD MORRISON
(drums.) MARK &
JEFF DOSS (bass
and guitar) SCOTT
PAYTON (VOX)
Self-destructed
after about 1 yr.

THIRD HEAVEN

from the ashes of M.O.T.
(see opposite page). St.
Gerard Figgs, bass.
Wendell Rogers, John
Thomas gtr. Patrick
Parrish vox. J. Davenport

J.B. & the FIVE

BLIND BOYS;
originally the MANGE
John Mc Gee (little
brother of Sherry) on
drums. DAVID AUGSTROM
str. TOM BAKER bass.

RESURRECTED

BOATED FLOATERS
LAWRENCE TARPEY
(VOX) BRIAN PULLITO
(drums) GEORGE
GLASSCOCK (gtr.)
John Thomas (gtr.)
Brian Arnett (bass)
Elise Engelberg
(violin) [M]

PROD & DANGEROUS;

TIFFIN ROGERS with
ROBERT (VOX) replaced Jeff
Rice. GERALD DISTAD replaced
JOHN DUNCAN (drum)

PAUL K & the

WEATHERMEN
PAUL K, TIM WELCH
Still changing Bassists
and names. First gig
w/ the new name had
Mike Botas on bass in
Chicago. Later replaced
by Joel Crisp. Released
PATRIOTS. Constantly
on the brink of breakup
[N]

SKINNY

BONES
only lineup
change is
DAVE BARRICK
on bass.
These boys
rock the
roof off on
a good
night.

STEALIN' HORSES;

CURRENTLY KIYA & KOPANA
are preparing to tour
with a band of studio
musicians originally en-
gaged to play on the band's
Arista debut. Neil Young
even plays on the Waddy
Wachtel - production. The
Porcavo (Mike & Jeff of
Toro) contribute to a few
tracks. The touring band
is less illustrious but no
less proficient [P]

BRIEFLY; CRITERIA IS THAT THE BAND HAS TO PLAY
 PRIMARILY ORIGINAL MUSIC AND HAVE CONSIDERABLE
 (FAMILIAL) TIES TO THE OTHER GROUPS ON THE
 "TREE"

ADDENDUM: I footnotes

- [A] **THRUSTERS** released maxi-single with "Saint Joe's" and "Death of the Middle Class". Pinkseimer moved out of town in 1986 after Stealin' Horses and I.S. presided over the last ever night of live music at his club cafe Lindop.
- [B] **USERS** migrated to Lexington from Georgetown, where they were all art students.
- [C] **the HEAT** had one member, bassist Ted Crow, who went on to release a cassette "Ninth Day", and, later, to manage Cut Corner Records.
- [D] **CHINESE**. Keyboardist Kaver went off to Oregon to live in the Rajneesh community. Other than her absence, I.S. and Chinese are nearly identical groups.
- [E] **the SICK** broke up over the issue of drug abuse. LSD. One member's acid abuse resulted in a 6-week weight loss of over 40 lbs. Tumlins split and formed the Autistics.
- [F] **TWO SMALL BODIES** Released a single on SPLAT - "Don't Talk" b/w "Salty Dog", and an EP "Twelve Not Seven" on Hit-a-Note.
- [G] **Plastic Fams** split up when K relocated to N.Y.C. Attempts to reform the band there failed miserably.
- [H] **DECEMBER'S CHILDREN** reformed briefly (after breaking up) w/ Gezer Bosch (of the Bosch Society) on bass and the moniker **THE BACKOUTS**.
- [J] **JOHNSONS** changed names after discovering a Philly trio called the Johnsons. Having used 4 or 5 bassists including Stealin' Horses mainstay Tom Thompson they changed names to SPY vs. SPY and then disbanded. SPLAT never put out their single.
- [K] **HOOLIGANS**. Recently Carter Suher and former I.S. bassist John Croxton have been gigging as **FREE LIBERALS** (with former BurundiWare drummer) Jack Gron.

[L] **Vale of Tears**. Actually, their first gig (as the Ultravox) was at Jefferson Davis Inn, was the Pralltown Cfe. They have had 4 guitar players: A) Armstrong, B) Brad Ross, C) Sam Gillespie and D) Tootie. For awhile, B and C were in the group simultaneously.

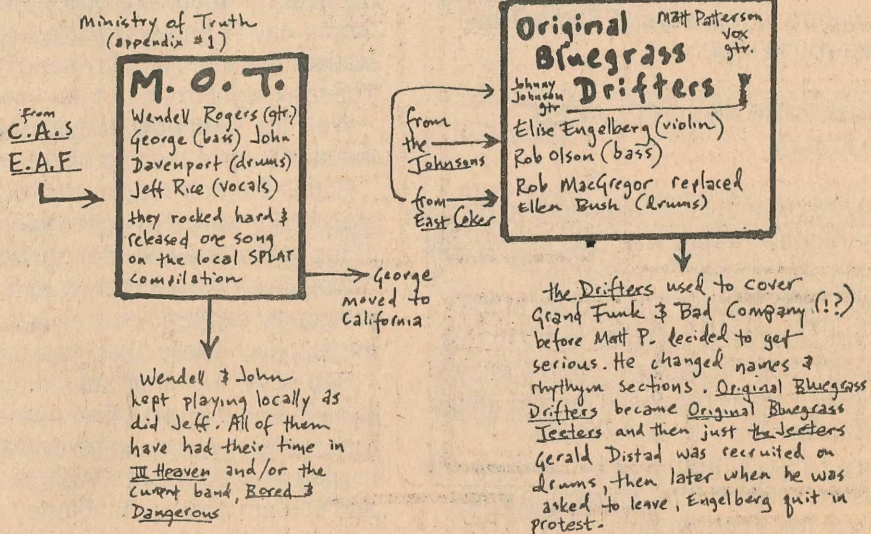
[M] **Boated Floaters** are about to release vinyl on their own label having turned down an offer from SUBROSE records. This band is one of the best hopes for the future of local alternative rock.

[N] **Weathermen** are basically the Johnsons with still more new bassists. Mike Bortas joined first for a short tour - later his live efforts were released on the BLOOD cassette, possibly the best of the groups 20 releases. Bortas was followed by Red Olson and Joel Crisp.

[P] **Stealin' Horses**. Their Arista debut is self-titled. They also have released a cassette ("Ballad of the Pralltown Cfe") and, as Radio Cafe, a seven-inch EP. In between the departure of lead guitarist Sam Gillespie and the recruiting of the new band, guitar was briefly handled by Paul K.

II APPENDICES ① and ②

Jeeters (appendix #2)



III Honorable Mentions/Future Subjects

Synthetics (Bi), the Pods, the Jetmen, the SPYS, Lost Generation, Malpractice, XY-19, Vacation Bible School, Rebel w/o a Cause, Quixotic, Vegetable Miracle, BurundiWare, Chuck Taylor's Converse All Stars, E.A.F., Citizen Kane, Alice, Model Citizens, Bosch Society, Georgetown Station, 7Zark 7, Fidel & the Infidels, AZ IS

sorry all, space precludes

specul. thanks to TONY for research

BLOCK JOCKS ARE ON IT

WHERE IS THAT BLUE YODEL RADIOTIME CAFE
AND HOW DO I GET THERE?
WHAT EXACTLY ARE CATACOMBS ANYWAY?
WHO IS THIS EUGENE?
AND DOES ANY OF THIS PASS THE FRESH TEST?

MATT'S METAL MORTUARY - MATT DACEY Monday, 11 - 2 a.m.

Spawned from the depths of hell, I am over 3000 years old. I have taken on human form in order to convert as many people as possible to Satanism. By playing that satanic heavy metal with those evil back-masked, subliminal messages, it will be very easy for me to convert hundreds, if not thousands, at UK and in the Lexington area to the ways of Satan. Hail, Master, and see you in Hell.

REGGAE CULTURE - SCOTT LAKES Tuesday, 8-11 p.m.

I had a pretty traditional initial exposure to reggae music. The first reggae I heard was Bob Marley and the Wailers doing songs like "The Heathen," "Zimbabwe," and "400 Years." The groove of the sound and the uncompromising lyrics layed to rest my interests in any other music form. Bob Marley is now dead along with many prophetic reggae artists. But the movement behind the sound is not.

Join me every Tuesday from 8 to 11 and we will explore the Rastafari culture through reggae and other sounds from the Third World.

THE FRESH TEST - ROB OLSON Tuesday, 11-2 a.m.

Party people.....in the place to be.
When I was about fourteen this friend of mine made me a tape. On it were Grandmaster Flash and

the Furious Five ("It's Nasty," "Fresh"), Spoonie Gee ("Spoonie's Rap"), and, of course, the Sugarhill Gang ("Rapper's Delight," "8th Wonder"), along with a bunch of moronic vocoder-drenched stuff by Midnight Star, the Jonzun Crew (although "Space Cowboy" definitely threw down in a junior high way), and the Gap Band. When I got the tape home and played it, I was so astounded that I fell to my knees and shook my head. "If there is a god in heaven," I swore, "some day I'll find a radio station, an alternative radio station, that'll let me play songs like these, every Tuesday night from 11 to 2, I swear it."

Well, it's 1988 now and all that shit's obsolete. But the stuff they're making now's even better.

Rap is the only music left that's totally new. The standard bass-drum-guitar-vocal-rock-n-roll combo is at the end of the line. Bands that want the tag "innovative" are left merely to mix-and-match previously explored genres (i.e. country-punk, speed-metal, psychedelic funk, jazz metal, et al).

Rap says "fuck that" and in doing so takes punk rock one step further. The heroes of 1976 subjugated rock tradition by taking away the need to know how to play an instrument. "We'll just make an awful din, and scream about what bloody sods we are and how everyone should stay away." Hip Hop strips that down more. Just beatbox, rhymes, and if we really need music, we'll rob it from somebody else's record. Brilliant.

That's enough yack for now. Peace.

CATACOMBS - BILL WIDENER
Wednesday, 11-2 a.m.

"Kill Yr Idols w/ Sonic Death"

Down in the Catacombs. In the pit, boys and girls slamtrance expression over style, inspiration over technique. Lex, Speed, Density. The sound of things falling apart. Then being smashed back together. Sex: good, bad, unnameable. The attainment of beauty through the rejection of prettiness. Two big, yellin' monsters whomp the hell outta each other w/ revvin' Harley Hogs. Distortion culture. Ugly truths in a world of lovely lies. Screw fun, I'm cravin' **pleasure**. Animals and oracles, prophets and pinheads. Gnosis via feedback. **Intensity**: soft like the first real kiss in your life. Hard like the certainty as the brakes scream. Hammer-down.

SIT IN WITH PAUL MEYERS
Thursday, 11-2 a.m.

Basically my show is modern jazz, fusion and some timeless classics mixed in. I play an up-tempo format so that my listeners stay awake - artists like Pat Metheny, Miles Davis and some newer artists like Full Circle. I stay away from elevator music although I try not to be biased. I keep my show current by reporting to CMJ as well as reading other trade magazines for what's hot and what's not. If you listen - I think you will be pleasantly surprised.

THE LIGHT FANTASTIC - EUGENE
Friday, 11-2 a.m.

Back in '66, when I was doing a lot of L.S.D., me and my friend were doing the woodsman thing in the hills of Bonnie, Scotland. I'm told that there are no trees in Scotland now and it's no wonder. My boss was this really far-out young kid, named Syd, who played guitar.

After my wayward stroke felled sixty or seventy of my co-workers, Syd felled me with his guitar. As I lay dying, the words echoed in my head "Careful with that ax you gean"

*a Scottish colloquialism for idiot.

I believe in love, absurdity and the absurdity of love. But I don't know anyone from Minnesota.

SUMMERTIME BLUES - SCOTT WARD
Saturday, 2-5 p.m.

I grew up on Chicago's tough north side, where something like cutting across a neighbor's lawn could mean a good tongue-lashing and loss of car

privileges for a week.

Well, one of the things I used to like to do was hang out with some of the older guys down along the Lake on South Lakeshore. They would sing and howl and pass the wine amongst themselves and every once in a while give me a hit and a chance to sing with them. They had great names like "Cheese Mold," "Trench Foot," and "Queen Elizabeth." They gave me a name too. It was "White Bread," and I was real excited. I must have been a natural, too, because every time I came around they would holler "scat."

Later in my life, when I was living with the Hi-De-Ho Indians outside of New Orleans, my spirit name officially became "White Bread Wilson, Stepson of Scat."

And that's why I dig the Blues.

THE BLUE YODEL RADIOTIME CAFE -
JIMMY MCDOWELL
Saturday, 11-2 p.m.

The Cafe is a radio show dedicated to those fine folks, hippies, beatniks and wandering souls who have a taste for the multi-dimensional music of Bluegrass, Folk, Celtic as well as other genres that fall into that groove.

I, myself, have been actively involved in performing and participating in bluegrass and folk related music for the last five years. Give a listen. You'll always find something new, something old and always something worthwhile Daddy-O.

SPEAK NO EVIL - MICK JEFFRIES
Saturday, 8-11 p.m.

Well, to put things simply, I had an abnormal childhood. At an early age I was brainwashed into believing that Lynn Anderson doing "On Top of the World" was the height of vocal talent and, hence, I turned to instrumental music. Surf, psycho-jazz, ambient, ambient-thrash...My show is only an hour long so you can call me Block-jock or you can call me Block-head but don't call me late for dinner.

JAZZ AND BLUES FLIGHT - HAZEL PLUMMER
Sunday, 2-5 p.m.

I am a UK Evening and Weekend continuing education student and am employed full-time at the UK Chandler Medical Center as a neurophysiology technician.

I love most all music, but particularly music of the Black culture and music influenced by the Black culture. Playing jazz and blues on WRFL that otherwise might not be heard by many in our community gives me great pleasure.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
2 a.m.- 6 a.m.	J.J. Hawes	Ray Williams	Chris Forestell	Chris Brown
6 a.m.- 8 a.m.	Saj Rizvi	Michael Reid	Paul Davidson	Wes Miller
8 a.m.- 11 a.m.	Russel Carey	Dan McBrayer	Scott Ferguson	Jay Boyd
11 a.m.- 2 p.m.	John Sloan	David Coultas	Dawn Adams	The Precious Metal Vault Tyler Stephenson
2 p.m.- 5 p.m.	Ayser Salman	Steve Graves	Shawn McCarney	Rachel Peretz
5 p.m.- 8 p.m.	Tom Flanigan	Carrle Tipton	Lisa Cox	Wyn Morris
8 p.m.- 11 p.m.	Jim Shambu	Reggae Scott Lakes	Kakie Urch	Mark Beaty
11 p.m.- 2 a.m.	<i>Matt's Metal Mortuary</i> w/Matt Dacey	the fresh test (rob olson)	underground CATAKOMBS w/BILL WIDENER	Sit In W/Paul Meyers

FRIDAY	SATURDAY	SUNDAY
Jim Owens	Paul Davidson	Local Starz Keenan Lawler Scott Luallen Tim Welch
Kevin Terry	Joe McDonald	Christian Rock Holy Roller Aerobics w/Mark McClenning
Brian Sosby	Donna Thorndale	Steve Holland
Paul Miles	bluegrass The Blue Yodel Radiotime Cafe w/Jimmy McDowell	Between the Cracks (Tom & Paul)
David Schatz	blues Summertime Blues Scott Ward	jazz Hazel Plummer
Jack Kirk	Smashed Rhythm w/Brian & Michelle	Mike Lynch
Local Music Diane Pipes	Mick Jeffries "Speak No Evil"	Jamie Tittle
psychedelic w/Eugene	Phil Tackett	Heather Kennedy

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SUMMER '88

IT'S ALIVE

Actual Things We Saw

LIGHTS! FOG! ACTION!
Flamings Lips Visit Bluegrass
Leaving Firemen Confused

March 23 - Babylon/Babylon

The band rolled into the RFL studios and we chatted on the air for a bit and then headed down to the club to catch JB and the Five Blind Boys. Wayne Coyne, guitarist/vocalist, Mike Ivins, bassist, Richard English, percussionist, their road manager and Wayne's brother. I talked basketball and girls, agreeing on Oklahoma and beauty as the pinnacle of the respective topics.

JB and the Five Blind Boys ushered in the, oh, can I say "high voltage" evening with their rollicking,



Wayne Coyne of the Flaming Lips
 Photo By Mick Jeffries

energetic, buttock workout. This charged set crescendoed in the appearance on stage of Hodge, a Brian Johnson/Bon Scott singalike. This was the homage to the great deity AC/DC paid.

As I sat and watched the Lips set up, I wondered what lay in store. I had been waiting for the show ever since I heard the first vinyl two years ago.

The theme from 2001 tumbled gloriously from the PA as the canned smoke dimmed my vision. On stage, two silhouetted figures stood tall and unmoving.

From the take-off, beginning with "Way down inside, woman, you need...PCPI!" to the Zeppelinesque anthem "Jesus Shooting Heroin" (from the Here It Is LP) this three piece sounded like a symphony. The bubbles shone redly and greenly in a three-dimensional celluloid manner, as ornaments dangled gaily from the monstrous musical being.

The chaos inspired by the opposing strobes bounced off of the well-rehearsed stream of music. They even played "Ode to CC Pt. 2."

In discussions since, I've heard demeaning remarks about gimmickery. Sure, if those props had had to help sell this band, I would frown. Hell, these guys could've played seated in the dark and it would still have been one of the best shows I've ever seen. Here's to the success of the Flaming Lips, with or without you backing me up Eddie.

-Gordon Brown

May 5 - Uncle Pleasants (Louisville)

After fifteen minutes of the Lips' show at Babylon, I had seen and heard enough. I left and told everyone that their gimmickery was out-dated and highly annoying. And, well, even though that is still the case, the Lips' won me over to a full set during Derby Week in Louisville.

"Whole Lotta Love started off this show and the

Flaming Lips Cont'd

band continued with their Zeppelin tribute on into the tune "Thank You" sung with the lyrics to "Black Dog." And I'll have to say, I dug it.

Even the shock-method "Jesus Shooting Heroin" wasn't all that bad, but I couldn't go for REM's "Finest Work Song" or the Andy Gibb cover.

- Leslie Lyons

Adrian Belew and the Bears - May 24 - Breeding's Bar

Well, The Bears were in town a couple of weeks ago. *No Kiddin'? All the way from Chicago? What for? We don't got no Pro football team, do we?* No dummy, these Bears are from Cincinnati and they play music not football. *Ohhh...*

Some people call them Adrian Belew and the Bears for the name recognition, I guess. See, Adrian Belew's this hot shot guitarist, right? First he hung out with the big Mother, Frank Zappa for a bit as the "rhythm guitar player." He played, he sang, he did the "Baby Snakes" video. He was outta there. Only, as soon as he hits the streets, ex-Starduster David Bowie is hot onto him. *Do my Lodger album! Tour with me!* So Belew wailed. He screamed. He's on the "Stage" album. Next, it's on to King Crimson for three albums of saturated sonic mayhem with Robert Fripp and the boys. But wait! There's more! 3 solo albums, Talking Heads sessions, Paul Simon, Herbie Hancock, Laurie Anderson...more weird noises than a video arcade in the middle oth the Amazon jungle, I tell ya.

But I guess Adrian just got a little lonely being everybody's session man. How 'bout a band? Yeah! A real band! So the Twang Bar King rounds up some Cincinnati buddies who used to be called The Raisins and ends up with an ace power pop outfit called The Bears.

But this isn't just Belew and some friends playing his tunes. Everybody writes and the songs range from sardonic flippancies like "Rabbit Manor" to polemic politics in "Not Worlds Apart."

So, you may wonder, how are they live? Guitarist/Songwriter Rob Fethers puts it simply: "We Rock," he proclaims with a thinly disguised smirk.

What they do in fact do is combine solid drums care of Chris Arduser, a mean upright bass by Bob Nyswonger and some prime fretting by guitarists Belew and Fethers along with a healthy dose of goofball humor and a lot of sweating and jumping around.

Luckily, they did not break up after the gig as prophesized in the radio interview. Rest assured, these guys do not take themselves too seriously on stage or off, which is a nice change from some of the stuffed shirts I've seen lately.

Luckily, The Bears are evidence that there is good to be found in all styles of music, pop included. So if you want Power pop with some monster hooks and minimal mush, check out The Bears. If you help sing a chorus, they'll probably make you an honorary Bear. *Grrrr.*

- Mick Jeffries



Adrian Belew

Photo By Mick Jeffries

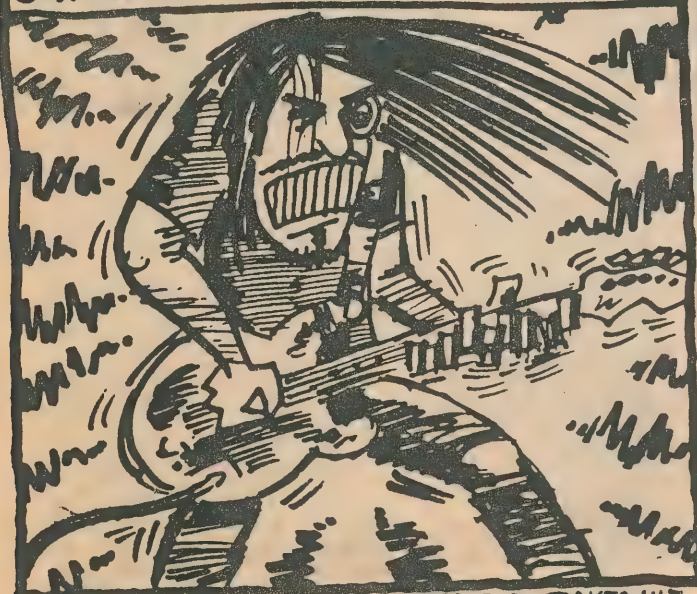
LIVE AT THE JOCKEY CLUB, NEWPORT, KY FRI MAY 7!

WHITE ZOMBIE!

WHITE ZOMBIE! YEAH! METRO-VOODOO-GREASE-NOISE-BLUES-MONSTER-STOMP OUTTA NYC! #16 HEAVEN (45), PSYCHO-HEAD BLOWOUT (EP), SOUL CRUSHER (LP) OUT ON SILENT EXPLOSION RECS! IT WAS A SMALLISH CROWD O' BUCKEYE PUNKNIKS, SOME THERE F'R 101 DAMNATIONS (A HC COMBO THAT'D SADLY PUT ALL THEIR IQ INTO THE COOL MONIKER), SOME F'R HEADLINERS DIE KREUZEN (WHAT LITTLE I SAW F'EM WAS A-OK) - BUT OTHERS, LIKE ME, WERE OBVIOUSLY THERE FOR ONE REASON - TO BE ~ZOMBIFIED!



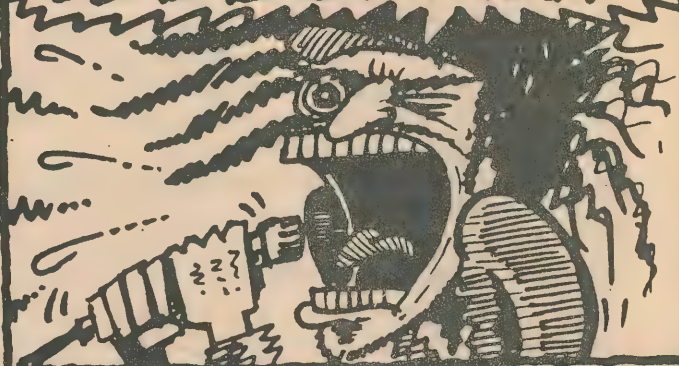
TOM GUAY-GUITAR! THE DOWNWARDLY MOBILE EVIL TWIN O' JIMMY PAGE AFTER TOO MANY DOSES O' SHOCK N' THORAZINE, SWAMP-SHRIEK GUNNIN' DOWN SIN-STREETS O' FILTH-FUZZED PAST & SATAN-SHOT TOMORROW! SKREE-HAW!



COMIC © 1988 BILL WIDENER. LYRICS © 1988 ROB STRAKER-WZ.

ROB STRAKER-VOX! VOICE+MOTION → TERRORIST TOMCAT TWISTIN' TORN IN THE BIG SMOKIN' FANBELT O' REVVIN' WORLD-MOTOR! WORDS → BIBLE-BUSTIN' CRIME-ZINE BUFF GOES EPILEPTIC & POSSESSED ON GRACELAND GRAVE, SHOUTIN' THE LAST DIN-WORDS OF A BRAIN-HEMORRHAGIN' JHVH!

GLASS EYES BLEED A SUCKER'S NEED 'TIS PUBLIC HEALTH & GROANS MR. SEED NOT A LUNCHTIME RAT IN MY CAR - YEEEEAAH!!



IVAN DE PRUNE-DRUMS! HUGE, HUMPIN' BUTT-BOOTIN' BEATS, BENT & BATTERED, TEMPO & RHYTHM WRITHIN' & SNAPPIN' LIKE A JAR O' FAT, BLACK CENTIPEDES IN A MICROWAVE! YUM! LET'S EAT!!



SEAN YSEULT-BASS! HELLBEAST-
HEARTBEAT-SKULLWHOMP-RIBSTOMP.
BOOM-BOOMITY-BOOM! THICK-
THUG-THUMPIN' DEVIL-DOLL O'
DAMNATION-DESIRE, YEAH!



SWEATIN'; SHOUTIN'; SHAKIN'
HEAD BANGIN' HEAVEN!!

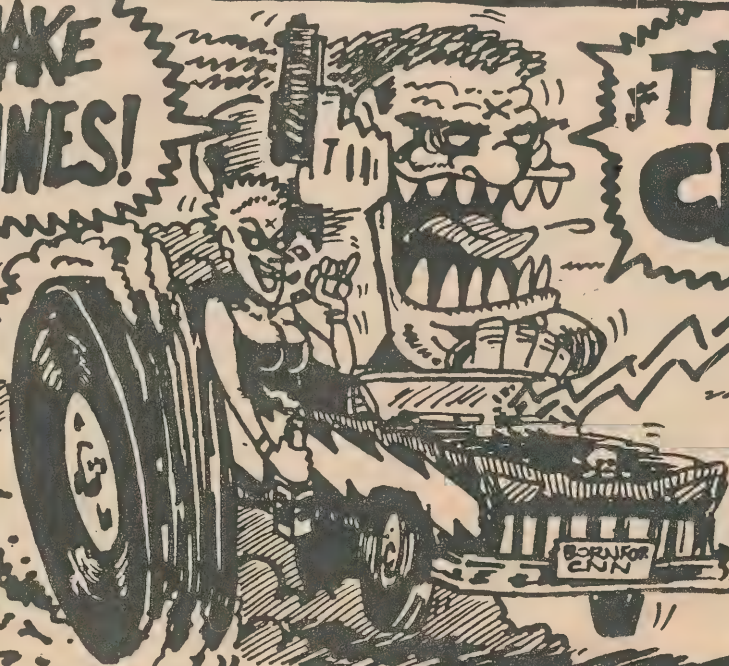
TWISTEAHD BECOME ULTIMEA HTE-
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LEEAHNT VIRGIN-SHINE ON-YEEAH!!



IN CONCLUSION, I WOULD JUST LIKE TO SAY THAT WHITE ZOMBIE
ADMIRABLY **EXAMPLIFY** THE WONDROUS RESULTS OF THE GREAT
IDEALS THAT HAVE MADE OUR NATION THE **GREATEST ON EARTH!**

**LET'S MAKE
HEADLINES!**

**TROOOO
CRIME!**



THIS COMIX-
REVIEW BY:
**BILL
WIDENER**
(WHO IN ACTUALITY,
LADIES, IS MUCH
CUTER THAN THE
CARICATURE IN PANEL 2)

LOUISVILLE: The Local Music History

"Which begat the Babylon Dance Band, which begat all of modern punk as we know it, which begat..."

Part two of a Rifle Comix Special Report By Robert Nedelkoff

The Endtables. In their heyday, easily the most impressive Louisville band on a stage. 270-pound singer Steve "Chile" Rigot, from across the Ohio River in Jeffersonville, met some Louisville folks at my July 1978 party and had an unwieldy eight-person lineup going the next month which managed one gig at the Babylon Dance Band's collective pad on Cherokee Road - the first of several locations that would qualify as "Punk Central." It split up soon after; the real Endtables came about when Rigot organized a guitar-bass-drums trio to back him up for one unforgettable gig at the Red Barn in January 1978. The bassist and drummer used then were replaced by Albert Durig (guitarist Alex's brother) and Steve-Jan Humphreys, and for a year and a half the Endtables rocked everyone to a ferocious degree, Alex's colossal early Sabbath-inspired riffing contrasting with Rigot's vehement singing and ever-acute lyrics. The band did one EP, recorded at the end of '79. The two best songs from the session were saved for a later single that never came out. Rigot's promotion of the record consisted exclusively of flying to New York, taxiing to the offices of Interview, and giving a copy to Glenn O'Brien. O'Brien ignored it; the band split up soon after when Alex started going into Mike Oldfield territory. Reunited once in 1984, but the results were reputedly not so hot.

THE SECOND WAVE

The Blinders. Formed by ex-I-Hole, Sandy Campbell, after Rick Le Tendre and Dean Thomas went to New York - Rick was later in Circle-X, whose limited-edition French EP should be treated as a Louisville-expatriate record. The Blinders started as a "punk-blues" band, doing stuff like "Route 66" complete with bearded-hippie harmonica player. After one EP, they dropped the harmonica player and aimed for a sound strongly influenced by Sandy's UK Subs-meets-Beatles tastes. Did a single and a 10" EP; "I'm Not Thinking of You" from the latter is by far their best song, akin to what Paul Westerberg might have written in 1982 if he was more into Buddy Holly than Alex Chilton. Moved to Philadelphia for a while, then split up in '81.

Malignant Growth/Fadin' Out. The longest-lived of all the Louisville punk bands proper. Brothers Chris and Mark Abramavage and Kenny Ogle were

three Shively residents (Shively being the Louisville suburb that produced NRBO's Terry Adams) who drove out one Sunday night in the fall of 1978 and saw the Babylon Dance Band before an angry crowd in a country bar. The three had already discovered the Dead Boys, and finding out there were bands in Louisville moved them to start their own group; Malignant Growth first appeared at a party in late '79, and started playing clubs in 1980, when Todd Fuller came in as drummer. Received praise from Tom Carson in the Village Voice. Got into a celebrated "fight" with the Frosties. In 1982, Kenny Ogle headed out to wildcat oil in Oklahoma, and teenage Brett Ralph replaced him as singer (Chris and Mark being bassist and guitarist). Over the next few years (with Sean Mulhall on drums in their latter days) they did tons of all-ages gigs and singlehandedly got the Louisville "hardcore" scene underway (though it should be noted that none of the bands under discussion, except the Frosties in their latter period, were ever "New Wave" and, thus, could be said to have kept punk spirit going). Did some tracks for the Mastertape II compilation issued by Paul Mahern in Indianapolis. Split up in 1986; Brett Ralph organized one reunion gig this summer. The genuine predecessors of Squirrel Bait.

The Dickbrains. An unrecorded but important band, put together by students at the Brown School (the Louisville public system's refuge for the arty, nonconformist, and generally "gifted" element, where Marsha Norman, Pulitzer-winning playwright, once taught) in the spring of 1980. Members were Alec and Kathy Irwin on bass and guitar, Charles Schultz on drums and Tari Barr and Doug Maxson on vocals. Noisy, anarchic and generally inspired. Some crude cassettes made of live performances; the band lasted barely a year. Kathy Irwin now a frequent collaborator with Eleventh Dream Day's Janet Bean; Schultz and Maxson formed Your Food; Alec Irwin did some Lou Reed-influenced tapes last year; Tari Barr the mother of twins and retired. The Dickbrains rival the I-Holes for the Great Unknown Band title, along with the unforgettable Oafs, who deserve an article of their own someday.

The Monsters. Louisville's one real "supergroup," as short-lived as Blind Faith but a hell of a lot more fun. Organized by "Chile" Rigot in the spring of 1981

LOUISVILLE SCENE CONT'D

with Sandy Campbell, Steve Humphreys and Ricky Feather on guitar. Ricky is one of the true legends - an ex-junkie and practicing painter who takes the legacy of the early Stones, the Stooges and John Lee Hooker and shapes it into something that Your Food's John Bailey once described as "Richards and John Lee on amphetamines at the bottom of a coal shaft in Harlan County watching the pit flood." When his vision collided with Rigot's, the sparks flew. Managed three gigs and two recording sessions. During the second session, Sandy, under the influence of very dangerous substances, physically removed the engineer from the studio and mixed the sessions himself. During both sessions, Ricky Feather was so trashed he played all his parts lying flat on his back. Steve Rigot, who recently heard the tapes for the first time in a while, says they "pound Sonic Youth into the dirt." No doubt.

THE 1981-1986 CROWD

Languid and Flaccid. A short-lived band of which there are seemingly no tapes existing, but which was important. Group included Ned Oldham (older brother of Will, who played the boy preacher in Matewan) and Brian McMahon on guitars, Britt Walford on drums and Stephanie Carta on bass.

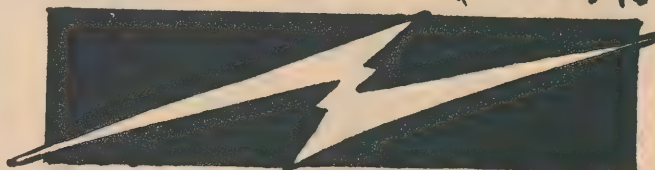
Stephanie is supposed to have been quite a good bassist for a twelve-year-old (McMahon was 11 at this time, and no one in the band was over 13).

Your Food. Started by Charles Schulz and Doug Maxson in 1982 with two high-schoolers - John Bailey from Kentucky Country Day, Wolf Knapp from Atherton. Appeared live about a half-dozen times and did an LP, *Poke It With a Stick*, which attracted the enthusiastic attention of Barbaranne Rice, editor of *Truly Needy* and pal of Robert Bork. As a result, Your Food did a couple of gigs in DC and one at Maxwell's. On the way back from the second DC gig their van broke down and they made the decision to break up at a Howard Johnson's in Maryland. Wolf Knapp went on to Antietam, Christmas and Opal - in that order.

The Zoo Directors. Tim Harris and Tara Key's first band after the Babylon Dance Band split. Played about four gigs in the summer and fall of 1982. At one, they opened for REM before 40 people. REM was reciprocating for their first New York gig at Maxwell's, where they opened for the Babs. Janet Bean played drums.

DELTA ZETA
IS
TUNED IN
TO WRFL

CRANKED COMIX
FOR THE
JACKED GENERATION!



NERVE

AVAILABLE AT
COMIC CONNECTION
CIT-CORNER RECORDS

The World is a Ghetto

In Detroit we went to this club - Paychecks - and saw the Trash Brats, an insufferable all-male heavy metal outfit with fishnet stockings and lots of hairspray. In their finest hour these guys could only hope to be a foggy reflection of Poison or some other band of that caliber.

The Trash Brats' fans gave the same impression and Paul said most of them were probably on bad coke because the owner of Paychecks supposedly had a reputation for doing - and dispensing - lots of bad coke.

"Die Kreuzen from Milwaukee asked me if I'd ever heard of Paychecks. I said yes and then they asked if I'd ever done any of the owner's bad coke."

All the way from Milwaukee.

Anyway, it was more than likely true because it couldn't just be the weather, he said, all those people sniffing and rubbing their noses.

Bernie hadn't noticed, neither had I.

It was Bernie's idea to check out the hotel where Paul used to live five years ago, which was in a bad part of Detroit. In Detroit, that's redundant.

We got off the highway, turned down Second Street and headed toward Seward. At 96 we found the Midtown Hotel. The name had been changed and we couldn't go in because the lobby doors were now kept locked since the manager had been murdered.

An old Jewish woman named Goldie - she was supposedly hated by everyone in the neighborhood. Her husband was a known homosexual but she married him for some shallow sense of security. Someone stabbed Goldie seventeen times while he was out.

"Now this street used to go through to the corner where that hooker was stabbed."

He pointed down the block to a corner food dive where he had eaten years before while blood stains of a young prostitute laid fresh on the sidewalk in front.

"Turn here and go up a few blocks and you'll see what this neighborhood is really all about."

A Detroit News truck passed, WDET played a faint blues sound and Bernie drove up a few blocks.

We passed several charred houses and empty lots scattered between those houses that were left standing on the street. Lots of places in Detroit looked like this. Many homes and businesses that had been burned to the ground in the riots 21 years ago had never been rebuilt or restored.

We came upon a van in the middle of the street with four guys standing around in front of what was unquestionably a crack house. The kind of place you read about in the paper or see on the news. The kind of thing many people get into but never get out.

The Detroit Free Press reported a story about a pregnant woman who recently smoked \$800 worth of crack in one sitting. Soon after, she felt her baby kick inside of her then die.

We drove home making jokes about the Trash Brats.

-Leslie Lyons

THE FRESH PRESS

BY ROB OLSON

I can already tell it's gonna be a great summer for hip-hop. With new albums by Boogie Down Productions, Doug E. Fresh & The Get Fresh Crew, MC Lyte and Run-DMC already out, and records from Public Enemy, Stetsasonic and Schooly D supposedly on the way (and hopefully heavy summer touring by all of the above), the hip-hop nation is in full effect to make a serious impact on a bigger audience than ever before.

Even though it's been a couple months, the biggest news with me is still Boogie Down Productions' album, By All Means Necessary (Jive/RCA). Despite the tragic slaying of his partner, DJ Scott La Rock, last fall, Blastmaster KRS One has gone on to create one of the most important rap albums yet. Taking the album's title (roughly) and it's militant sense of purpose from the prophet Malcolm X, KRS tackles subjects such as the corrupt politics behind the crack epidemic ("Illegal Business"), the violence which threatens to destroy the hip-hop scene from within ("Stop the Violence"), and the necessity of hip-hop to take responsibility for what it says - and the image it projects - ("My Philosophy"), with lyrics and beats as hardcore as the subjects themselves. Required listening.

On a somewhat lighter tip, "Keep Rising to the Top" by Doug E. Fresh and the Get Fresh Crew is certainly the livest summer rap song yet - ("It's about that time to get paid, get laid, cool in the shade, drink a little lemonade...") - and Doug & the Crew's new album The World's Greatest Entertainer (Reality) continues in that vein. Doug's positive, good-time lyrics, delivered in his lovable Jimmy Walker voice, over Chill Will and Barry Bee's masterful turntables just makes you feel toe-tappin' good. I know that sounds kinda soft, but that's just the way it is, know what I'm sayin'? I hear Doug's old partner Slick Rick's supposed to be coming out with something on Def Jam soon. Also on the mainstream teen rap tip, try DJ Jazzy Jeff and the Fresh Prince's double album He's the DJ, I'm the Rapper (Jive/RCA).

Darryl, Joe and Jay have let me down this time. Not that the songs on Run-DMC's new album Tougher Than Leather are bad. In fact, "Mary, Mary," "Beats to the Rhyme," and the title cut are among the Hollis posse's best yet. But why the fuck do they have to wear beepers and little gold pistols on the album cover? Don't they realize that their brothers are killing each other with pistols everyday and that the people on top of these killings are sporting beepers? I hate to single out Run-DMC, but for many people Run-DMC represents hip-hop. And for a band that constantly cries in interviews about being misrepresented as supporting violence and drug abuse, to show up on an album cover dressed like crack dealers is ridiculous. Black America is in a serious crisis right now and it's time for those whose voices will be heard to take responsibility for what they're saying.

Which brings us to our next crew. When I got the 7A3's single "Why?" - b/w "Party Time" (Geffen), I figured that they were another crew that would put one great single out and then nobody would buy it, so they'd disappear. "Why?" talks about the epidemic of gang violence with pain and intelligence, and the production of the song sounds angry and scary (and a lot like early Run-DMC).

Luckily they've got a hit song now on the excellent Colors (Warner) soundtrack in "Mad, Mad World," so maybe we'll be hearing more from them in the next few months.

This column wouldn't be complete without some of the local crews that've been showing up on the radio lately. The L.E.X. Treach Crew has put together one extremely treacherous jam, called "Co Def," that's been a major request in past weeks. Their lyrics are excellent and their DJ, Baby J, is as good as they come. The Kustom Krew features rapper C Rock C, and his sidekick, the Original Human Jon Box. They've got a lot of potential and plan to record all summer long. The Def Jammin' MC's surprised me with a great jam, called "Gangsters," and should have about four more songs completed before they both go into the Army in a couple weeks.

Rifle Comix Record Reviews

Less Than Zero Soundtrack/Various Artists

Haven't seen the movie, but this soundtrack rocks like very few of them do. Ever. The producers and musical director had the sense to combine the hard rock and the hip-hop in a casual manner that takes completely for granted the compatability of these two musics. The Anthrax tune may be the ideological glue that holds this thing together, but the heart of the whole affair is inside 'lil ol' Suzanna Hoffs. The Bangles shine on this LP believe it or not! They rock. The voices are chilling. They shimmer. They destroy the Paul Simon original and they even give LL Cool J a run for his dough. The brains of the album are all Public Enemy's. If you haven't heard anything by this band, buy their album now. If you can't afford it without cutting into the rent, do it anyway. This band and every one of their tunes rock. "Bring the Noise" is as good as anything they've waxed. Rhythmically wicked and politically uncompromising, "Bring the Noise" is worth the price of the soundtrack and admission. Quoth Chuck D: "We'll see if they play this..."

Sugar Cubes - Life Too Good/Elektra

If blue-eyed pop is the target this band is shooting at (as suggested by side two) then they have hit a bull's eye. Life Too Good fairly bursts at the seams with ebullience even if they are "Fucking in Rhythm and Sorrow" (side two again.) Clean is the only adjective operable hear. All the instruments ring and chime with such clarity it sounds as if they were recorded in an acoustically perfect room in the center of the listener's head. The bass and drums give a clarity and punch I'm not sure I've ever heard equalled. The horns and voices are so bright they light up the room. What are these tunes about? "Cold Sweat," "Sick for Your Toys"...? I'm intrigued and delighted. The Sugarcubes are sweet and neatly packaged (cubes). They may conceal the taste of more potent medicine, or even poison. Right now is too soon to tell.

Die Kreuzen - Century Days/TwinTone

Certain writers in possession of advance copies of this disc have shouted in unison that this album would make Die Kreuzen stars. If not, they say, then there is no justice, no god, no logic to the universe - if Century Days doesn't chart. Sorry chumps, this album is too sharp, too rude, too honest and too blindingly clear in its accurate grasp of simple daily life to compete in the market that places top priority on the tightness of the spandex and the looseness of the women in the accompanying video. Sure, a song like "Elizabeth" has an arena grandeur to match U2, but, who in FM America can listen to a story of love's awful angst when Steven Tyler has just gotten through bleating some phony bullshit about some fake angel...even though Dan Kubinsky out screams Tyler even on a bad day. Horns, guitars, a migraine pulse of a bass guitar...everything is so tight on this record. Everything is there. Forgive me folks (other writers) but this record is too good to get played on the radio (mainstream FM). Maybe there is justice but I don't think I've ever seen it.

Tar Babies - No Contest/Enigma

No hardcore band has crossed over into the jazz vein more deftly than the Tar Babies trio from Madison Wisconsin. These guys aren't angry anymore - as on their first EP Face the Nation. Now with their second LP, No Contest, the Tar Babies are funky in a jazz kinda way. Their first LP, Fried Milk/SST, was a stepping stone to this effort which adds Tony Jarvis to the lineup on tenor and alto saxophone, clarinet, flute, guitar, vocals and "a tiny bit of piano." Original members; Dan Bitney, drums, Robin Davies, bass and Bucky Pope, guitar /vocals lay down a perfected Tar Babies sound with Jarvis that is fast, fun, energetic and funky. Check it out.



THE BOTTOM LINE

JUNE

- 3-4 The Royal Crescent Mob
- 8 Anson & the Rockets w/ Sam Meyers
- 9 Mojo Nya
- 10 The Shakers
- 11 Awareness Art Ensemble
- 16 Ras Bonghi & the Dub Band
- 17 The Resurrected Bloated Floaters/
9 Lb. Hammer
- 18 The Toll w/ Bob on This
- 20 The Coolies
- 21 BMW & the Poor Boy Special
- 22 Mini Barbs (former members of the
Mighty Klique)
- 23 The Ark (former members of (IRIE)
- 24 Government Cheese w/
Afghan Whigs
- 25 Government Cheese w/
October's Child
- 28 Bam Bam Club
- 30 Freedom of Expression